

FRENCH MUSIC WILL BE A FEATURE OF THE COMING SEASON

Interesting Novelties Promised to Music Lovers as One Result of Barring Works of German Composers

By W. J. HENDERSON.

HERE is a vigorous campaign against the performance of all German music in this country until after the war. This campaign has considerable support and may succeed in doing temporary harm to the cause of good music. That it can have any lasting effect is inconceivable. But that question may be left for future discussion. It will not be banished from these columns, for it has got to be dealt with at some time, and the sheer fallacy and accompanying insincerity of the pretentious propaganda has got to be exposed. But this is not the time.

What suggests itself to the professional chronicler of musical doings surveying the various promises made by managers of operatic institutions and orchestral organizations is that this is the time to employ the formula, "French music is coming into its own." We do not know what "its own" is, but that is the formula.

The fact is that America is discovering French music, and incidentally the French mind. The latter is a great power. It has long been one of the mighty forces in the literature and art of the world, but its less patent influence on music has not been recognized. Possibly while we are listening to some of the numerous French works to be produced in the season now just begun we shall be able to grasp some definite principles or at any rate arrive at some tangible conclusions.

The modern theatre has long been dominated by French thought. The opera has been led by Italy. Both of these assertions are incontrovertible despite the enormous upheaval of ideas caused by the Wagnerian reformation.

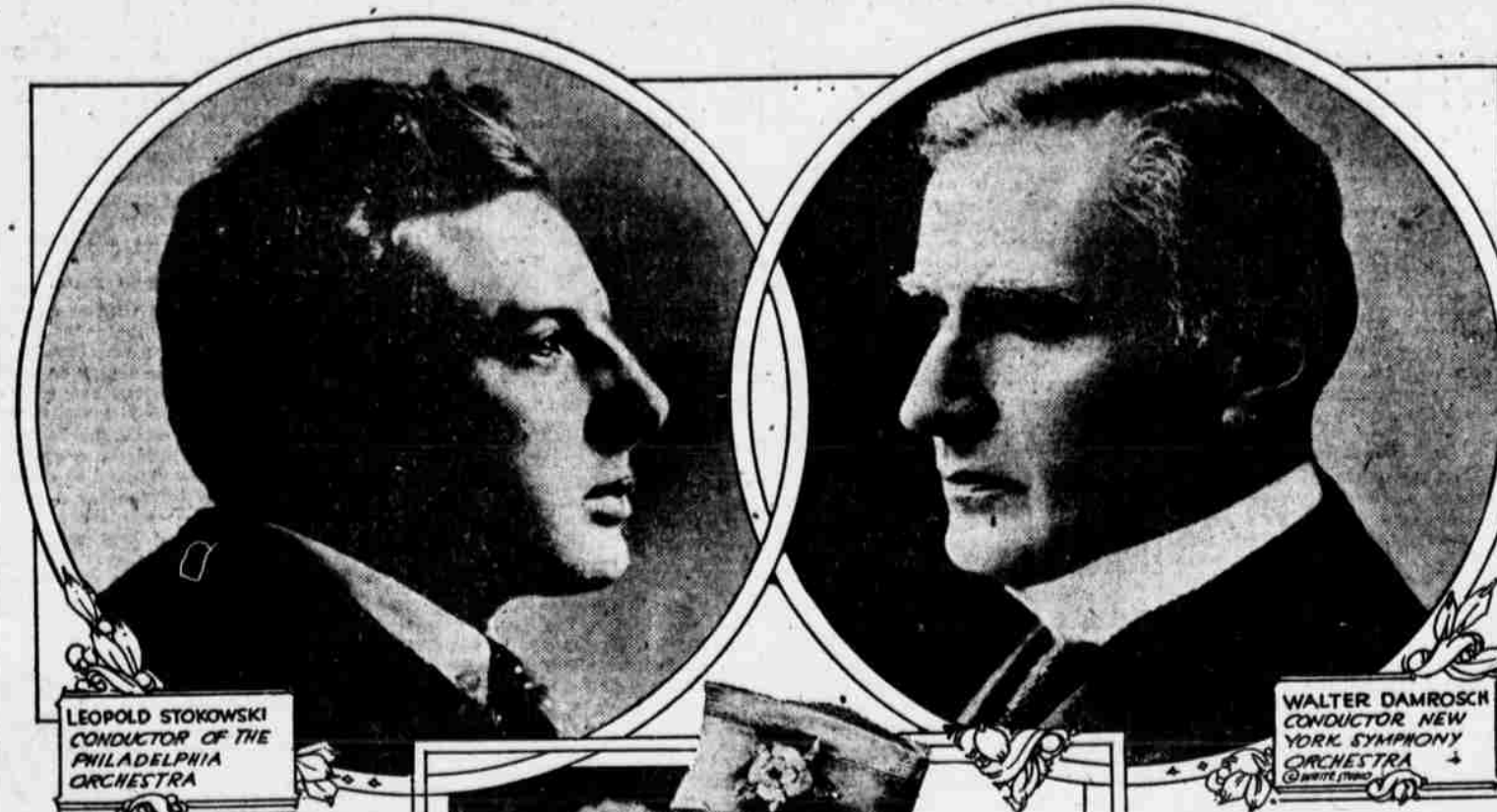
The German theatre of the spoken drama has produced nothing worthy of consideration. Its best achievements have been in the direction of staging. Perhaps the Meiningen mobsters were, after all, its largest triumph, and these are distinctly accessible to the general public. Certainly when the present writer last visited Bayreuth, the most significant factor he found in the performance of "Lohengrin" was the action of the chorus trained to operate in groups after the Meiningen method.

Modern German Music Rejected.

What the German theatre had come to in recent years may be gathered from a single reading of the gruesome horrors of Hofmannsthal and a subsequent endurance of the music found in them by Richard Strauss. The whole texture of such art is saturated in spiritual filth. It is the product of intellectual degradation and can make its appeal only that.

We can freely give thanks that we did not have to wait for the war bitterness to banish such stuff from the stage. It was long ago swept into the sewer by the flood of public contempt. A few sorry apologists for it still babble about its elemental force and its musical eloquence, but they are the same unhealthy minds that condemn everything in the shape of pure and serene art.

Richard Strauss is the foremost



LEOPOLD STOKOWSKI
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ORCHESTRA

a comprehension of the true spirit of French lyric art.

Traits of French Composers.

France is nothing if not intellectual. The finest culture in the modern world is that of Paris. As the exquisitely sensitive and at the same time vibrantly passionate mind of the Florentines of the Renaissance moulded the whole thought of educated Europe in the sixteenth and seventeenth centuries, so the perfectly poised and essentially urban mind of France should influence the intelligence of the whole twentieth century. It is the fullest and richest flower of our civilization. But it has yet to become known and understood; and it must be confessed that it must yet also completely understand itself.

The academic element has been prominent in French thought ever since the centre of all European learning was the University of Paris, and in some of the musical outcrochings of the Parisians there has been perhaps too much learning and too little temperament. It has been hard for the world to bring itself into accord with the searching analyses of Bruneau, the professorial communications of Vincent d'Indy and even the lofty, if sometimes remote, conceptions of the Gallicized Belgian, Cesar Franck.

Debussy has stamped his impress on the music of our time, but it is inconceivable that for the great mass of music lovers he means only a few songs and "L'Après midi d'un Faune."



GRETA TORPADE,
SOLOIST WITH
THE
GRETA TORPADE
SOCIETY

WALTER DAMROSCH
CONDUCTOR NEW
YORK SYMPHONY
ORCHESTRA

His adherents continue to rave about "Pelléas et Mélisande," but that mystic opera has not survived the desertion of Mary Garden. Nor is it at all likely that in the minds of lovers of theatre music "The Afternoon of a Faun" will outlive memories of Leonide Massine and Warsaw Nijinsky.

Music lovers whose view is not restricted to the theatre will rejoice that conductors purpose to make known some of the creations of the more independent French composers. We have indeed heard some of the works of the progressives, but we greatly need to be lured away from the Massenet delusion, which the theatre cherishes with all its power.

Unexplored Fields.

Massenet was a very gifted musician, who frankly committed himself to the business of manufacturing bombons for the fickle public. He represents perfectly the boulevardier spirit which exists in France, but if we set out to seek for that magnificent soul which hid itself under a disguise of manners till this war compelled it to reveal itself to the admiration of the world we shall have to look elsewhere than in the honey pots of "Manon" or the flesh pots of "Thaïs."

If in any of the novelties to be brought forward in the course of the season now opened there shall be disclosed an individuality unaffected by the intense concentration of metropolitanism in contemporaneous French thought it will probably be one wanting also in the characterizing marks of French art.

Technic rises to its greatest heights in France. That which can be taught, the painter, the architect and the composer can all learn in France better than they can in any other country.

Europe. As for other things, this war ought to bring us all into closer accord with French feeling.

The French artists who have come to us hitherto have not opened up to us all the unexplored country. They have consulted the dictates of business judgment and led to their familiar compositions. But we are assuredly going to learn more and more about the French creators of music. We can be absolutely sure of one thing, and that is that they will not throw mud into our faces after the manner of Richard Strauss.

NOTES OF MUSIC.

The Philharmonic Orchestra will appear for the first time this season on the evening of October 10 in Carnegie Hall at a meeting arranged by the League of Women Voters. The Philharmonic Society is donating the services of the orchestra and Josef Strakosky will conduct as a personal contribution. The orchestra will play compositions which are popular favorites, including the Largo of the "New World" Symphony, by Anton Dvorak, and the "American Fantasy" of Victor Herbert. After this first appearance the orchestra will not be heard again until the middle of November.

In continuation of the plan of last season Walter Damrosch and the New York Symphony Orchestra will again freely give their services to brighten the daily routine of the men in khaki and sailors blue from the various military camps. At the first concert for soldiers and sailors at Carnegie Hall Mr. Damrosch will relate a few of his experiences with the "Fighting and the A. E. F. in France." For December a tour of the military camps is in preparation.

With the opening of the symphony season scarcely a month off the Symphonies Society conductor, Walter Damrosch, is summoning his men for rehearsal. With a number of important novelties promised by Mr. Damrosch, brought home from his recent trip abroad, and the excellent list of soloists announced the coming season looms up bright in prospect.

A new series has been added to the Symphonies Society's activities for the coming season. Four symphony concerts will be given in Washington under the auspices of the Washington Society of Fine Arts in the Central High School auditorium. This course of concerts has been arranged purposely for the benefit of war workers and others in Washington who are occupied during the day and therefore have been and would otherwise be unable to attend the usual Tuesday afternoon subscription concerts given annually by the Symphonies Society in the capital.

The orchestra will make four mid-winter tours, in November, December, January and February, visiting, besides several other important cities, Washington, Philadelphia and Baltimore, where the solo artists include Jascha Heifetz, Josef Hofmann, Mischa Levitzki and Mabel Garrison.

On Tuesday evening the Societe des Concerts du Conservatoire de Paris, under the leadership of Andre Messager, will make its initial appearance in the United States at the Metropolitan Opera House.

The presence of the orchestra in this country is due to the efforts of Otto H. Kahn, who was recently decorated by the French Government in recognition of his many services.

Not only will this concert be the means of first making known to Americans the work of this famous organization but it will at the same time afford them their first opportunity to hear Alfred Cortot. Not only is he a pianist and teacher of eminence but it was he who gave Paris its first production of "Parsifal."

The orchestra will play Bizet's overture to "Patrie," d'Indy's Symphonie on

theme, "The Mountaineer," and the third symphony of Beethoven of M. Cortot will render the "Ballade" of Faure, and Alfred Brun, first violin of the orchestra, will give Saint-Saens's prelude to the "Deluge."

The second concert of the orchestra will take place at the Metropolitan Opera House on Sunday night, October 13, and the announcement of this programme will shortly be made.

As previously announced, the coming of the orchestra is due to plans of the French High Commission and the United States Government, and it will be under the direction of the French Government. The French American Association for Musical Art is in charge of the arrangements for the tour of the sixty leading American cities which it is to make.

Things happen quickly these days, and it is announced that on Sunday afternoon and evening at the Lexington Theatre the famous fighting Grenadiers Band of Sardinia, whose arrival at an Atlantic port is expected momentarily, will give two concerts. The band will be led by the noted composer and conductor, Maestro Comm. G. Tarditi.

The announcement will surely be hailed with joy by both Italians and Americans in this country, for it has long been a source of wonder that we have had no representative Italian body of musicians in this country at a time when their presence would mean so much both for the cause of Italian music and for our allied interests and ideals.

The Royal Italian Grenadiers Band of the Guard of the Kingdom of Italy has been in service in the Italian Alps ever since the war began, and this, its first leave of absence, is conferred as a special honor, the reward for conspicuous bravery.

The concerts will be held under the auspices of Ambassador Count V. Macchi di Cellere and G. Bevilacqua, head of the Mission for Propaganda in the United States.

Mme. Namara, soprano of the Chicago Opera Company, will give her annual recital at Aeolian Hall Sunday afternoon, October 13.

Greta Torpade, the Swedish soprano of New York, has been engaged by "St. Erik," the Society for Advancement of Swedish Music, as one of the soloists at its concert in Aeolian Hall Saturday evening, November 9.

Mrs. Mabel Garrison will present songs by the Swedish composer Emil Sjogren, who died last spring. She will also sing selections from the songs of Wilhelm Stenhammar and Peter von Berner.

Reinold Werrenrath will give his first recital at Aeolian Hall on Sunday afternoon, October 20. He has arranged a programme to be sung entirely in English.

Mrs. Dal Buell, pianist, will make her first New York appearance at Aeolian Hall on Tuesday afternoon, October 22.

Heifetz will give a recital in Carnegie Hall on Saturday afternoon, October 26.

Josef Hofmann will open his season by playing with the Boston Symphony Orchestra in Cambridge and Boston, Mass., on October 17, 18 and 19. His New York recital will take place in Carnegie Hall on Saturday afternoon, November 23.

Mrs. Mabel Garrison of the Metropolitan Opera Company will give her forthcoming recital in Carnegie Hall on Sunday afternoon, November 2. Mrs. Garrison will open her season in Worcester, Mass., during the coming week and before leaving for New York will make a trip in the middle West as far as St. Paul, Minn.

The Elshuco Trio, composed of Samuel Gardner, violin; Willem Willeke, cello, and Richard Epstein, pianist, will give a chamber music concert in Aeolian Hall on Thursday evening, October 31.

The Philadelphia Orchestra Association announces a series of five concerts in New York city the coming season at Carnegie Hall on Tuesday afternoon, November 19, December 17, January 21, February 11, March 11, in Carnegie Hall. These concerts will be under the direction of Leopold Stokowski, who is entering on his seventh year as conductor of the Philadelphia Orchestra. The soloists will include Mme. Margaret Matzenauer, Efrim Zimbalist, Oskar Gaborowitch, Mme. Olga Samoroff and Harold Bauer and Jacques Thibaud in conjunction.

Dr. Fleck announces "Cavalleria Rusticana" for the second of the series of operatic nights given at Hunter College, October 19, at 8:30 o'clock, under the auspices of the American Art Education Society and the New York City Orchestra.

Notes of Social World.

The Charter Chapter of the Daughters of the Union, Mrs. William R. Daughters, regent, held a business meeting on Wednesday at her residence, 125 Riverside Drive.

Dr. and Mrs. Alfred N. Strouse have returned to their home at 133 West Fifty-eighth Street from the Hollywood Hotel, West End, N. J., where they spent the summer.

Miss Lucille Margaret Horn, daughter of Dr. and Mrs. John Horn, was married to Frederick W. Kroeb, Jr., on September 25 in St. James's Lutheran Church.

The Daughters of Pennsylvania, in New York, Mrs. Walter S. Comly president, extend a cordial invitation to members and Pennsylvania women visiting in New York to attend the first meeting of the season on October 8 at 2 P. M. at the Bellevue Hotel.

The Maine Women's Club of New York held its first meeting of the season yesterday afternoon at the Waldorf-Astoria. In addition to inducing into office the new president, Miss Blanche A. Sawyer, the members discussed plans for the season and mapped out a programme of war activities on a larger scale than last year.

N. Y. SYMPHONY SOCIETY

WALTER DAMROSCH, Conductor.
Three Series of Concerts.
EIGHT THURSDAY EVENINGS
EIGHT SATURDAY AFTERNOONS
SIXTEEN SUNDAY AFTERNOONS
AT AEOIAN HALL.
—SOLOISTS—
Jascha Heifetz, Violin.
Schumann-Heink, Violoncello.
Alfred Cortot, Piano.
Yacy Carter, Soprano.
Harold Bauer, Piano.
Hilda Lashanska, Soprano.
Willem Willeke, Cello.
Mme. Bressler-Bally, Daniel Maguare, Soprano.
Subscription Tickets: Not on Sale.
Room 1202, Aeolian Building.

SYMPHONY CONCERTS

For Young People
N. Y. SYMPHONY ORCHESTRA.
WALTER DAMROSCH, Conductor.
SIX SATURDAY AFTERNOONS
AT AEOIAN HALL.
—SOLOISTS—
Mabel Garrison, Harold Bauer.
Dec. 14—Christmas Concert.
March 8: Isadora Duncan Dancers.

SYMPHONY CONCERTS

For Young Children
N. Y. SYMPHONY ORCHESTRA.
WALTER DAMROSCH, Conductor.
4 Sat. Mornings at Aeolian Hall.
Subscription Tickets for both series of
concerts at Room 1202, Aeolian Bldg.

THE BILTMORE

Friday Morning Musicales

Nov. 8, 22, Dec. 6, 20, Jan. 10, 24, Feb. 7, 21, March 6, 20, April 3, 17, May 1, 15, 29, June 12, 26, July 10, 24, Aug. 7, 21, Sept. 4, 18, Oct. 2, 16, Nov. 9, 23, Dec. 7, 21, Jan. 14, 28, Feb. 11, 25, March 11, 25, April 1, 15, 29, May 6, 20, June 3, 17, 30, July 14, 28, Aug. 11, 25, Sept. 8, 22, Oct. 6, 20, Nov. 13, 27, Dec. 11, 25, Jan. 18, 31, Feb. 1, 15, 29, March 5, 19, April 12, 26, May 10, 24, June 7, 21, July 5, 19, Aug. 12, 26, Sept. 9, 23, Oct. 7, 21, Nov. 14, 28, Dec. 12, 26, Jan. 19, 31, Feb. 2, 16, 20, 24, 28, March 2, 16, 20, 24, 28, April 2, 16, 20, 24, 28, May 2, 16, 20, 24, 28, June 2, 16, 20, 24, 28, July 2, 16, 20, 24, 28, Aug. 2, 16, 20, 24, 28, Sept. 2, 16, 20, 24, 28, Oct. 2, 16, 20, 24, 28, Nov. 2, 16, 20, 24, 28, Dec. 2, 16, 20, 24, 28, Jan. 2, 16, 20, 24, 28, Feb. 2, 16, 20, 24, 28, March 2, 16, 20, 24, 28, April 2, 16, 20, 24, 28, May 2, 16, 20, 24, 28, June 2, 16, 20, 24, 28, July 2, 16, 20, 24, 28, Aug. 2, 16, 20, 24, 28, Sept. 2, 16, 20, 24, 28, Oct. 2, 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